

THE CLASSICAL WEEKLY

VOL. 48, No. 11

MARCH 28, 1955

WHOLE No. 1190

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A SURVEY OF RECENT WORK ON AESCHYLUS

Preliminary Remarks

The ensuing report provides a comprehensive survey of Aeschylean scholarship covering the years from 1947 to the present (December 1954). The year 1947 offers a convenient point of departure inasmuch as Mario Untersteiner's *Guida bibliografica ad Eschilo* (Arona 1947) provides adequate coverage of scholarship anterior to that date. The usual bibliographic aids have been consulted: the exemplary *L'Année Philologique* (latest edition: vol. 23 [bibliography of 1952; Paris 1954]); the *Utrecht Catalogue* (to 1953); Albin Lesky's fine critical surveys appearing in *Anzeiger für die Altertumswissenschaft* from 1948; the final edition of *The Year's Work in Classical Studies* (1950) covering work from 1945-47 with L.J.D. Richardson's report on Aeschylus. T.B.L. Webster's article, "Recent Scholarship on Greek Tragedy," *Diogenes* 5 (1954) 85-100, draws attention to the important new documents and enlarges critically on scholarly works which "either mark ground firmly won or point a way for further development." The present article makes a similar claim.¹

No attempt has been made to include a complete listing of the multitudinous texts, editions, translations, articles, reviews, and discussions

relative to Aeschylus that have appeared during the years 1947-54. Such a list, with few omissions, will be found in *L'Année Philologique*. References to earlier works occur whenever necessary to expand, correct, or otherwise improve a work under consideration. Textual emendations have not been listed, although the crop is large, particularly since the publication of Fraenkel's monumental *Agamemnon*. Editors involved range from the ultra-conservative, reluctant to admit textual corruption, to the radical, ultra-sceptical scholars who strain the text to improbable lengths.

Trends in Scholarship

Aeschylean scholarship has ventured upon new paths in recent years. The anthropological folk-lorist tradition of Ridgeway, Jane Harrison, Gilbert Murray, and others has found adherents in George Thomson and A.M.G. Little with an additional social bias. Fortunately there has been equal fervor displayed in treating the moral and religious problems that are central to A.'s plays. Codicists and editors have not been idle and the most erudite edition of any Greek play has appeared from Oxford in the shape of Fraenkel's *Agamemnon*. Psychology, statistical analysis, and the 'new criticism' have invaded Aeschylean scholarship with salutary results. A.'s style, diction, and metre have undergone close technical examination. The increasing emphasis on interpretation and psychological motivation bodes well for the future of Aeschylean studies. But there is still need for closer scrutiny

1. W. Morel's last report on Greek Authors in Bursian's *Jahresberichte* 259 (1938) notices works appearing between 1930 and 1933 with reference to some later productions. Miss Dorothy Round's forthcoming *Index of Classical Festschriften* lists several articles included in this report.

of the plays with reference to choral behavior and political allegory. The historical message of the plays has been interpreted with bold speculation and extraordinary zeal. New translations have occasionally combined poetic sensitivity with masterly technical scholarship. There have been numerous imaginative reconstructions of lost or partly extant plays and trilogies, and satyr plays have attracted scholarly notice. Probably the most exciting departure is the abandonment of vague impressionistic criticism in favor of close analysis of poetic practice; there is reason to believe that Aeschylean scholarship will find increasing stimulation and guidance from modern critical techniques and contemporary study in allied disciplines.

Manuscript Tradition; Editions

Alexander Turyn's examination of *The Manuscript Tradition of the Tragedies of Aeschylus* (New York 1943; rev. by P. S. Miller in *CW* 37 [1943-44] 83-84; K. von Fritz in *Traditio* 1 [1943] 411-412; B. Perry in *CP* 40 [1945] 259-260; R. Cantarella in *Dioniso* 10 [1947] 147-151) includes a list of the manuscripts, a consideration of the Old and the Byzantine traditions, the recension of Thomas Magister, and the MS tradition of the *Oresteia* together with the Triclinian recension. Turyn's precise, authoritative work has elicited critical acclaim and general support. See, for example, Lidia Massa Positano, "Osservazioni sull'edizione di Demetrio Triclinio" in *Dioniso* 10 (1947) 245-265. Turyn's plea for future critical editions of the scholia on A. found response in Massa Positano's premier edition, *Demetrii Triclinii in Aeschylis Persas Scholia* (Naples 1948) where some of Turyn's corrections to the *Eumenides* scholia are rejected. The Triclinian compilation of scholia to *Septem contra Thebas*, *Prometheus Vinculus* and *Agamemnon* still awaits critical attention.

Gilbert Murray's Oxford Classical Text edition (1937; republished 1953) commands the attention of most scholars. Several other valuable editions have either appeared for the first time or been reintroduced: Mario Untersteiner's critical edition of the complete works, with notes and translation (3 vols., Milano 1946-47); J. G. Droysen's *Aischylos, Die Tragödien und Fragmente*, revised by Walter Nestle (Stuttgart 1950); and the fifth edition of Paul Mazon's excellent *Eschyle* in the Collection G. Budé (2 vols., Paris 1952).

Metrics, Language, Style

There have been notable contributions in metrical studies: A. M. Dale's *The Lyric Metres of Greek Drama* (Cambridge 1948; revs. by R. Lattimore in *AJP* 72 [1951] 323-325 and R. Cantarella in *Dioniso* 10 [1947] 147-155), and Antonius Kolar's *De re metrica poetarum Graecorum et Romanorum* (Prague 1947; rev. Lattimore, *CP* 46 [1951] 61-62). Dale studies the nature of the principal metres from an analytical viewpoint. Choral scansion receives detailed study and the conclusions are cogent. The line or colon is preferred to the lesser metron, and

THE CLASSICAL WEEKLY is published weekly from mid-November for sixteen issues, except for any weeks in which there is an academic vacation. Volume 48 contains issues dated December 13 (1954); January 3, 10, 24, 31; February 14, 28; March 7, 14, 21, 28; April 18, 25; May 2, 9, 16 (1955).

Owner and Publisher, The Classical Association of the Atlantic States. Place of publication, Fordham University, 441 East Fordham Road, New York 58, N. Y.

General subscription price, \$3.75 per volume in the Western Hemisphere; elsewhere \$4.25. Price to members of the C. A. A. S. \$3.25. All subscriptions run by the volume. Single numbers, to subscribers, 20 cents, to others, 30 cents prepaid (otherwise 30 cents and 40 cents). If Affidavit to invoice is required, 60 cents must be added to the subscription price. For residents of New York, New Jersey, Pennsylvania, Delaware, Maryland, and the District of Columbia, a subscription to THE CLASSICAL WEEKLY (or, alternatively, to the *Classical Journal*) is included in the membership fee of the C. A. A. S.; whose members may also take *Classical Outlook*, *Classical Journal*, and *Classical Bulletin* at special prices in combinations available from the Secretary-Treasurer of the C. A. A. S., F. Gordon Stockin, Houghton College, Houghton, N. Y.

Reentered as second class matter December 14, 1950 at the post office at New York, N. Y., under the Act of March 3, 1879. Acceptance for mailing at special rate of postage provided for in the Act of February 28, 1925 authorized December 14, 1950.

STAFF

EDITOR

Edward A. Robinson.....Fordham University, New York 58, N. Y.

ASSOCIATE EDITOR

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CONTRIBUTING EDITORS

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Philip Mayerson.....New York University, New York 3, N. Y.
Martin Ostwald.....Columbia University, New York 27, N. Y.
John F. Reilly.....Sacred Heart High School, Yonkers, N. Y.

The reduced number of pages in issues 10 and 11 is purely an expedient to allow us to regain schedule with No. 12 (April 18, 1955). The volume is planned to contain its normal length of approximately 250 pages; cf. *CW* 48 (1954-55) 8.

the desperate recourse of reducing different metres to a common denominator is spurned. Kolar's suggestive analysis centres on the relations between verse form and content or mood, the morals of metres. G. Björck treats tragic language in his *Das Alpha Impurum und die tragische Kunstsprache: Attische Wort- und Stilstudien* (Uppsala 1950; rev. by H. Hoenigswald in *CW* 46 [1953] 86-87). His study of the use of long alpha (not preceded by epsilon, iota or rho) where eta might be expected leads him to suggest that the desire to stylise and elevate choral diction together with borrowed dialectical variants (often for metrical convenience) explain the convention. His discussion of colloquialism in tragic diction is illuminating. B.s collected material is indispensable to further research in the language of tragedy. H. J. Rose's study of epic usage, *Eranos* 45 (1947) 188-199; *ibid.* 46 (1948) 72, examines A.'s extension of the Homeric *menos Alkinooio* idiom.

F. R. Earp's *The Style of Aeschylus* (Cambridge 1948; revs. by F. Solmsen in *CW* 43 [1950] 90-91, and W. S. Stanford in *Hermathena* 73 [1949] 94-97) is a statistical analysis of A.s stylistic features—compound words, rare usages (a questionable category), epic words, epithets, similes, and metaphors. E.'s study, in spite of limitations and frequent authoritarian verdicts, has definitely helped point new directions for Aeschylean research. His attention to style assists towards a definition of Aeschylean *onkos* which still needs careful investigation (see L. A. Post, "Aeschylean *onkos* in Sophocles and Aristotle," *TAPA* [1947] 242-251; *id.*, *From Homer to Menander* [Berkeley and Los Angeles 1951] 62-64). J.C.F. Nuchelmans suggests methods for the study of tragic language with its attendant perils in *De Antieke Tragedie* (Leiden 1947).

O. Hiltnerbrunner's treatise *Widerholungs- und Motivtechnik bei Aischylos* (Bern 1950) offers acute discussion of word and phrase repetition in A. as required by the subject and the recurrent ideas. H.'s study of imagery as vehicle for the central theme within a play or trilogy is provocative. The general effect of H.'s concise treatment is invigorating and suggestive. Subsequent attention to this aspect of A.'s style must pay heed to Mabel K. Whiteside's *The Tendency to Word Repetition in Greek Drama* (Diss. Chicago [1932; typescript on file in the University of Chicago Library]). A.'s use of kenning (literary periphrasis) is treated by Ingrid Waern in *Gês Osteia: The Kenning in Pre-*

Christian Poetry (Uppsala 1951). Kennings occur most frequently in *Persae* and *Agamemnon*. The discussion of A.'s use of metaphor and concentrated imagery lacks distinction.

Sir John Myres treated an apparent literary convention in "The Structure of Stichomythia in Attic Tragedy," *PBA* 35 (1950). The middle line or couplet contains the climax of the passage and offers a clue to its meaning; in addition the lines preceding and following the climax reveal corresponding symmetry. Myres' discovery of this 'pedimental' artifice (discernible also in Herodotus) marks significant progress in the study of this frequently underestimated structural peculiarity. B.M.W. Knox has studied *Traditional Structure and Formula in the Tragic Narrative Speech* in an unpublished Yale University dissertation (1948; typescript on file in the Yale University Library). According to Knox structural pattern is most regular in pathos narratives but occurs also in battle and escape narratives. The Salamis speech in *Persae* (see also *Agamemnon* 1384-1390, *Choephoroe* 875-884) suggests that traditional structure and formula were either Aeschylean inventions or inherited practice. Costas M. Proussis examines the deployment and characterization of *The Subordinate Characters in Ancient Greek Tragedy* in an unpublished Chicago dissertation (Chicago, 1950). Miss Barbara Hughes' forthcoming Bryn Mawr College doctoral dissertation is entitled *The Dramatic Use of Imagery in Aeschylus*.

Supplices

Judgments reliant upon historical, structural, and stylistic criteria generally have assigned *Supplices* to an early date, prior to *Persae*. F. R. Earp's article "The Date of the *Supplices* of Aeschylus," *G & R* 22 (1953) 118-125, stresses Danaus' inactivity, the simplicity of plot, the youthful exuberance of style, and the audacious use of metaphor as evidence of its early production. But style is susceptible of diverse interpretations. A fragmentary hypothesis (*P. Oxy.* XX 2256, fr. 3) records A.'s dramatic victory over Sophocles with a group of plays containing *Danaids* and *Amymone*. T.B.L. Webster, in *Diogenes* 5 (1954) 86, regards the *didaskalia* as decisive evidence in favor of a late date for *Supplices* (after 468 B.C.); Earp (above) considers the possibility of a late revival or another tragedian with an identical name. E. G. Turner in *CR* 68 (1954) 21-22 accepts a late date for the production (not earlier than 466 or 463 B.C.) but not necessarily for the composition. E. C.

Yorke in *CR* 68 (1954) 10-11 argues from the hypothesis, Eusebius (*Chronica* II 101-103 Schoene), and metrical evidence (cf. *id.*, *CQ* 30 [1936] 116-119) that the Danaid trilogy was produced in 470 or 469 B.C. At any rate, *Persae* is established as A.'s earliest extant play.

M. L. Cunningham, *Rh. Mus.* 96 (1953) 223-231, assigns a lyric fragment (*P. Oxy.* XX 2251) to *Aigyptioi* and suggests a reconstruction of the *Supplices* trilogy. The lyric fragment contains a choral song of presumably Danaid women that suggests a scene in which the death of a *xenodokos* (Pelagus) is announced. R. D. Murray Jr.'s thesis *The Theme of Io in Aeschylus' Supplices* (Princeton 1949; typescript on file in the Princeton University Library) shows convincingly that the imagery of *Supplices* is a significant vehicle of meaning. M. advances the view that the theme of Io is an extended metaphor or allegory, composed in part of four subsidiary images: the symbols of the bull and cow; the contrast of male and female; touch and seizure; breath, wind, and storm. The relationship between the theme of Io in *Supplices* and the role of Io in *Prometheus Vinculus* indicates that the imagery of *Supplices* must be interpreted in terms of certain assumptions made in *Prometheus Vinculus*. M. regards the Io theme as an allegorical interpretation of the relationships of the Danaids and Egyptians and of Hypermnestra and Lynceus. Hypermnestra is established as the focal figure of the trilogy with the theme of motherhood and selfless understanding as significant motifs. M. suggests a date in the 470's. This study marks significant progress along a sadly neglected path. Victor Ehrenberg's article "Origins of Democracy," *Historia* 1 (1950) 515-548, treats *Supplices* as the earliest (before 472) picture of the workings of Greek democracy. Democracy is the theme of the most dramatic scene (344ff.) and forms the essential background to the central problem of the rights and duties of asylum. E. proves that the idea (and probably the abstract word) democracy was known to A., and that it is essential to appreciate the contrast and conflict of absolute monarchy and democracy in the play.

Persae

Two valuable discussions of *Persae* are found in *Studies in Honour of Gilbert Norwood* (Toronto 1952): S. M. Adams, "Salamis Symphony: The *Persae* of Aeschylus," 46-54; and L.J.D. Richardson, "The Inner Conflict in the *Persae*: Athenian Dramatist and Persian Characters,"

55-67. Adams (with Headlam) is impressed by the similarity between symphonic and Aeschylean tragic design. His vivid analysis discloses four movements knit together by recurrent themes and a simple governing design. First Movement: Realization of Foreboding (1-289) where the Foreboding theme sounds against the theme of Wealth and Power (confidence); Second Movement: Realization of Divine Visitation (290-597); Third Movement: Realization of *Hybris* (598-908); and Finale (909-1076): The Man of *Hybris*, fallen and abased. Throughout Adams is alert to symbolism, metaphor, and imagery. Richardson treats the unique dramatic situation of *Persae* and the clash between Athenian poet and Persian characters. The fear of stasis as penalty for royal incompetence represents a Greek viewpoint projected by A. into Persian mouths. A.'s play reveals subjective or inverted realism, a vicarious pseudo-realism: e.g., *schêma barbarikon* (550-552; 560-562), the care with Persian names and titles. The topic of A.'s idea of dramatic verisimilitude requires further attention along the lines of R.'s exemplary study.

Chauncey Finch, "Aeschylus and the Successors of Cambyzes," in *St. Louis University Studies, Humanities* 2 (1949) 1-9, examines A.'s account of the succession of Persian kings (768-781) and notes variations from the traditional account in the Behistun inscription. P. Scazzoso, "Il rito regale dell' evocazione di Dario nei Persiani di Eschilo," *Dioniso* 15 (1952) 287-295, argues that the ceremony in A. is no historical reconstruction and is not reliable evidence for Persian thaumaturgy. A. W. Gomme's discussion in *The Greek Attitude to Poetry and History* (Berkeley and Los Angeles 1954) embraces the Herodotean and Aeschylean treatment of identical events (95-115). Neither offers completely reliable testimony but both had a profound understanding of what the war was about, the essential dichotomy between Greek and Barbarian and the significance of the victory. In both judgments power corrupted and brought disaster. Gomme does not notice R. Lattimore's useful essay "Aeschylus on the Defeat of Xerxes," in *Studies in Honor of William Abbott Oldfather* (Urbana 1943) 82-93. G. J. De Vries, "Le Thème des Perses," *Mnemosyne* 13 (1947) 317-320, reasserts that A.'s apparent intention was to establish the importance of the naval (Salamis) over the land (Plataea) victory. F. M. Pontani's edition of *Persae* (Rome 1951) provides careful commentary and metrical analysis.

Septem contra Thebas

L. A. Post's article, "The Seven Against Thebes as Propaganda for Pericles," *CW* 44 (1950) 49-52, suggests that Eteocles (under curse) may be regarded as a prototype of Pericles (also accursed) and that the play may be accepted as evidence of A.'s sympathy for the great democrat's ascent. Helen North's article, in *AJP* 69 (1948) 304-308, discovers a reference to the four cardinal virtues (justice, courage, moderation, prudence) and piety earlier than *Septem* 610 in Pindar's *Isthmian* 8.24-28, which precedes A.'s play by a decade. P. J. Reimer, *Zeven Tegen Thebe: praehelleense elementen in de Helleense Traditie* (Gouda 1953), argues that the importance of the number seven in Minoan-Mycenaean ritual as a sacrificial figure led to fixing the number of heroes at seven, this in turn suggesting the seven gates. The date of the historical siege is set at ca. 1250 B.C.

Prometheus Vincetus

Considerable and various attention has been given to *PV*. J.A. Davison composed a vigorous article on "The Date of the *Prometheia*," *TAPA* 80 (1949) 66-93, disclosing allusions to incidents and characters in Athenian politics from 463 B.C., and proposing that the play contains vital information about the age. D. connects *stasis* in heaven with the Athenian revolution of 463-461; Cronus and the Titans with Cimon and the eupatrid, autochthonous conservatives; Zeus with Pericles; Prometheus with Protagoras (active in Athens from 463-458/7). D. contends that A. wrote the *Prometheia* in Sicily after meeting Protagoras between 458/7 and 456/5, and that A.'s death by assassination prevented him from producing the trilogy. Few are as prone to find contemporary allusions so directly expressed and personal identifications on such a scale seem more appropriate to comic than to tragic technique. Even more controversial, along similar lines, is Gaetano Baglio, *Il Prometeo di Eschilo alla luce delle Storie di Erodoto* (Rome 1952), where *PV* is interpreted as an allegory of events connected with the Persian wars. Zeus is equated with Xerxes; the Zeus-Thetis union reflects the Persian fatal 'wooing' of the sea; Oceanus is equated with Alexander I, *rex Macedoniae*, the friend of despotism and Athens. The Io episode is interpreted as containing Aeschylean global strategy for confinement of the Persian 'Reich' and a plea for a Caucasian alliance. B. proposes the year of Salamis as an appropriate production

date. This radical inquiry never shirks historical attachment, however misty or elusive the connection (see E. Blaiklock's review in *CP* 49 [1954] 12-14).

The authenticity of *PV*, challenged by W. Schmid in *Untersuchungen zum gefesselten Prometheus* (Stuttgart 1929; cf. also *id.*, *Gesch. d. gr. Lit.* 3 [1940] 281ff.), finds able support in two recent studies: Ica Macciotta, "L'autenticità del Prometeo eschileo," *Dioniso* 10 (1947) 83-101, and Carlo del Grande, *Hybris: Colpa e castigo nell'espressione poetica e letteraria degli scrittori della Grecia antica da Omero a Cleante* (Naples 1947) 453-475. The latter's discussion provides a good survey of earlier research on the problem and offers a profitable analysis of the tragedy, drawing comparisons with the extant plays. See the full review of del Grande's work by Philip in *AJP* 73 (1952) 432-436. Elliv Skard's article "Ophelein ton koinon bion," *Symbolae Osloenses* 27 (1949) 11-18, treats *PV* 613 in connection with Schmid's argument that *PV* is not Aeschylean but a mid-fifth century production of the sophistic school. Skard does not dispel Schmid's ascription, but argues that A's use of *ôphelein* and *ôphelêmata* conveys one of the central dramatic ideas and that the idea-complex in A.'s usage of *ôphelein* variants recurs through the classical period in sophistic works.

André Bonnard, *La Tragédie et l'homme: études sur le drame antique* (Neuchâtel 1951) 111-151, offers a running commentary on *PV* with some acute observations on Prometheus' revolt and the appearance of Justice; B. defines tragedy as "une opération d'humanisation." F. R. Solmsen, *Hesiod and Aeschylus* (Ithaca 1949) 124-177, examines the indebtedness of Aeschylus' *Prometheia* to Hesiod's *Theogony*. S. is careful to note A.'s departures from the Hesiodic tradition. Louis Séchan, *Le Mythe de Prométhée* (Paris 1951) examines the *Prometheia*, argues for its ascription to A., and examines the legend before and after A.; Séchan believes that Zeus progressed from tyrant to experienced, merciful god. D. S. Robertson, "Prometheus and Chiron," *JHS* 71 (1951) 150-155, treats *PV* 1026-1029 (Hermes' speech) and *Prometheus Solutus*: Chiron's death is intimately connected with Prometheus' liberation; Chiron descended to Tartarus when Prometheus was released. C. M. Dawson, "Notes on the Final Scene of *Prometheus Vincetus*," *CP* 46 (1951) 237-239, examines Prometheus' language in describing

the stormy earthquake and the numerous references to or description of the thunderous consequences of Zeus' anger (1080ff.). D. notes the dependence of tormented animal imagery on the presence of Io: "as she through her ambitious desires and Zeus' interest in her, was tortured and convulsed, so were Prometheus and the earth convulsed because of Prometheus' obstinate opposition to Zeus and because of Zeus' fear." A. Severyns, "Eschyle, P.V. 128-135," *Dioniso* 15 (1952) 296-301, examines *apedilos* (135) and attempts an explanation from the standpoint of dramatic presentation.

Carlo del Grande, *TRAGOIDIA: Essenza e genesi della Tragedia* (Naples 1952) 70-79, examines *Prometheus Vinculus*, assigning a double motive to Prometheus' rebellion: resentment at Zeus' failure to recompense his Titan ally as well as philanthropy. Zeus regretfully feels compelled to chastise Prometheus until the Titan regains sanity and heeds the divine will. E. A. Havelock, *The Crucifixion of Intellectual Man* (Boston 1951), introduces a verse translation of PV, a lively though controversial performance which endeavors to communicate the impact of the original through similarly effective contemporary imagery wherever the transfer is possible. The accompanying essays comment on the application of the myth to the intellectual's present predicament where man's intellect (technology) clashes with military and political power. Prometheus, the arch-technologist, thinker, philanthropist and innocent, nevertheless suffers ignominy and agony due to the immorality of the executive mind and mood. Prometheus' crucifixion is symbolic of society's resistance to its intellectuals in all ages. H.'s analysis of the play as a Masque of Man is often puzzling but offers eloquent evidence for the vitality of the legend. Parallels between the Book of Job (ca. 400 B.C.) and PV induce W. A. Irwin, *Journal of Religion* 30 (1950) 90-108, to postulate literary dependence although the Book of Job is utterly Hebraic in temper and viewpoint. Irwin restricts the creator of Job to chaps. 1-27 and draws Oriental parallels to the Prometheus legend. Rex Warner's verse translation (London 1947) reproduces the play with scholarship, ingenuity, and fidelity.

(To be concluded in Vol. 48, No. 12,
April 18, 1955)

ALEXANDER G. MCKAY
UNIVERSITY OF WESTERN ONTARIO

Reviews, omitted for reasons of space in the current issue, will be resumed in No. 12, April 18, 1955.

NOTES AND NEWS

Members and guests planning to attend the 48th Annual Meeting of the C.A.A.S. at the University of Pittsburgh, April 29-30, 1955 (for complete program, see pages 95-98 of the February 28th issue), will be interested in observing in operation the University's *Marshall Memorial Fund* (cf. CW 45 [1951-52] 48; 46 [1952-53] 190; 47 [1953-54] 30).

The Marshall Memorial Fund for Classics was established at the University in 1951 as a result of the legacy of Dr. Robert S. Marshall, bequeathed "to the University of Pittsburgh to be used by it in the promulgation of the study of the ancient classical languages as its Board of Trustees shall determine." (Excerpt from final will, dated April 8, 1949.)

In a previous will, dated June 29, 1943, Dr. Marshall had stated more explicitly his wishes with regard to the use of this fund:

In review of the years I believe that I have acquired some of the most satisfying values of my life through study and some understanding of classical language and literature, especially Latin. I therefore instruct my executor that the residue of my estate be known as the R. S. Marshall Fund to be turned over to the Trustees of the University of Pittsburgh, income from which they are to use for furthering an interest, especially among undergraduates, in ancient classical language and literature; it being understood that said income is for the encouragement of the study of the ancient classical languages and literatures over and above the normal support which the Trustees would otherwise provide for this purpose; it being understood, also, that said income may be used for series of lectures by exceptional scholars in the interpretation of said languages and literatures, the lectures, whom deemed advisable, to be published in volumes to be known as the R. S. Marshall Lecture Series; and it being further understood that the said Trustees may expend the income of the said fund in such other ways as from time to time they may deem proper for increase of interest at the University in the classical languages and literatures.

The Fund is currently being used for scholarships at all levels, both on the campus and in

Rome and Athens, lectures, visual aid materials, and publications.

Points of interest in Pittsburgh and vicinity are numerous. Beside the University's unique and justly celebrated Cathedral of Learning edifice, where the meeting will be held, visitors may wish to visit the Buhl Planetarium, the Carnegie Museum, and the multi-billion municipal re-creation of "The Point" at the confluence of Pittsburgh's three rivers—to mention a few of the city's many attractions.

The *New Jersey Classical Association* will hold its spring meeting in Ballantine Hall, Rutgers University, New Brunswick, Saturday, May 7, 1955, at 11:05 A.M.

The greetings of the University will be extended by Professor Mason W. Gross, Provost. The speaker for the meeting will be Dr. John F. Gummere, Headmaster, William Penn Charter School, Philadelphia, on "Words and Their Ways." The annual business meeting and election of officers will also be held. Luncheon will be served at 1:00 P.M. in the University Commons.

Officers of the NJCA for the current year are: President, Miss C. Eileen Donoghue, Bloomfield High School; Vice-President, Mrs. Phyllis Winquist, Roselle Park High School; Secretary-Treasurer, Mr. Kenneth Smida, Westfield High School; Corresponding Secretary, Miss Ethel Mulcahy, Belleville High School; Editor of *Bulletin*, Mr. Guy Tiene, Nutley High School.

The *American Academy in Rome* has announced the award of Rome Prize Fellowships in Classical Studies for the year 1955-56 to James I. Armstrong, Assistant Professor of Classics, Princeton University; Brooks Emmons, graduate student, Harvard University; John A. Moore, Associate Professor of Classics, Amherst College; and Norman Neuerberg, graduate student, Institute of Fine Arts, New York University.

The American Academy in Rome, founded in 1894, is devoted to furthering the development of the fine arts and classical studies in the United States by granting fellowships particularly to encourage younger artists and scholars. The 1955-56 awards included also nine fellowships in Architecture, Landscape Architecture, Musical Composition, Painting, and Sculpture.

The total value of each fellowship is approximately \$3,000, including stipend, travel allowance, free studio, and residence at the Academy. Applications for 1956-57 awards are to be submitted to the Academy's New York office, 101 Park Avenue, New York 17, N. Y. Details will be announced as soon as possible.

Two teachers of Latin, Mrs. Mary Rowan Johnson, Dobyns-Bennett High School, Kingsport, Tenn., and Miss Lucy Robertson, Tuscaloosa Senior High School, Tuscaloosa, Ala., are among the twenty high school teachers selected by the John Hay Whitney Foundation as *John Hay Fellows* for the academic year 1955-56. The awards enable these teachers to study in the humanities at either Yale or Columbia University. Mrs. Johnson plans to study at Columbia, Miss Robertson at Yale.

The teachers selected for the program, which is in its fourth year, are drawn from the teaching fields of English, Social Studies, Classical and Romance languages, the Natural and the Physical Sciences, and the Fine Arts, and are this year from the seven states of Alabama, Georgia, Minnesota, Nebraska, Tennessee, Vermont, and Washington.

Each John Hay Fellow receives a stipend equal to his school salary for the year 1955-56 in addition to full tuition costs and transportation expenses for himself and his dependents.

Ten of the Fellows will study at Columbia, and ten at Yale. Each Fellow will follow a schedule of courses best suited to his needs and interests, and will have the opportunity to share ideas and experiences with colleagues as well as with faculty members.

Fifty-eight former John Hay Fellows have already returned to their teaching positions in the three years the program has been in operation. These Fellows have come from school systems in selected states located in the North West, Middle West, South, and North East regions.

In announcing its selections, the Foundation pointed out that it has sought teachers who are both eager to learn and eager to teach and who have shown a marked inclination to devote their careers to the special needs of secondary school instruction. From the year's experience it is hoped that each Fellow will derive a broader vision of knowledge as a whole, an increased awareness of the interrelation of subject matters, and a refreshed conviction of the general human values

which originally led him to direct his life's work toward the guidance of youth.

Further information on the awards may be obtained from the John Hay Foundation, 630 Fifth Ave., New York 20, N. Y.

The *Electra* of Euripides in the English translation of Gilbert Murray will be presented in the outdoor Greek theatre at the College of Saint Elizabeth, Convent Station, N. J., at 4 p.m., Saturday, May 14, and Sunday, May 15, 1955.

Saint Elizabeth students traditionally give a Greek play every fourth year in their outdoor theatre, an authentic reproduction of the theatre of Dionysus in Athens.

Miss Dorothy Barton, chairman of the college's speech and drama department, will direct the play. Sister Marie Victoire, professor of Latin, will be classical advisor. Tickets, at \$1.50, may be reserved in advance by contacting Sister Cathleen Mary at the college, or may be purchased at the performances. Student tickets, at \$1.00, will be available for Saturdays only.

The Classical Society of University College, *New York University*, will present performances of Sophocles' *Oedipus the King*, in the William Butler Yeats version, Friday, May 6, at 8:30 P.M., and Saturday, May 7, at 8:45 P.M., in the Hall of Fame Theater on the University College Campus. The production is under the direction of Mr. Edwin Moser, Instructor in English.

Tickets, at 75c and \$1.25, may be obtained from Professor W. H. Stahl, New York University, New York 53, N. Y.

The *New York Classical Club* announces that Mrs. Eileen Moynahan Fitzgerald of Hunter College High School has presented the Club with a gift of \$100.00 in memory of the late Mrs. Ella Hurley Adams. The Fund is to be used by the Executive Committee for its activities in support of the study of Latin in the New York City public school system.

Book Received will be resumed in No. 12, April 18, 1955.

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